

CD 2000 -- 57
A concert of electro-acoustic music
from the EMS - Faculty of Music, University of Toronto

March 26th 2000
Walter Hall
2pm

PROGRAMME

The Young Line

Guy Obrecht

Contraposition

Abigail Richardson

Mlado Mome

Katarina Curcin

Duo de concert for two saxophones and tape

Christopher Whitney

Angels for marimba and tape

Gary Kulesha

Dylan Benson, marimba

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INTERVAL (15 minutes)

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An ounce of perception

Peter Olsen

Theshold for clarinet and tape

Lusiana Lukman

Six Species of Movement

Guy Obrecht

- i - Open
- ii - Play Lizst
- iii - Flouring
- iv - Merge
- v - Process
- vi - Rusty Wind

Silhouette for violin and tape

Craig Galbraith

Scott St. John, violin

NOTES

The Young Line - This piece took the sonic material surrounding the Subway system, from the entrance to the station to persons talking and trains arriving at the platform, as its basic elements - building blocks. The idea, however, was not to create a collage of semiotically charged sounds, but rather to attempt to recreate the essence of the public transport experience here in Toronto - one that I found rather compelling whilst considering that lurch from stop to start. This became a challenge to try and get beyond the recorded 'givens' of the experience as a solely acoustic phenomena, and move into the realm that asks the listener to consider those elements that they create, rather than resting on the traditional assumptions that they receive.

Contraposition - This piece uses both midi and audio for the sound material. The first section is mostly midi with audio interjections while the second section focuses on the development of audio material with support from midi sounds. The audio material is a combination of laughing, sounds from inside the piano, and sounds from my cats and dogs - meowing, purring, and panting. After manipulation, the laughing, piano, and animal sounds begin to sound remarkably similar.

Mlado Mome was written for two voices and tape. It was my first attempt at a new form of expression. For me, the voice has been the most compelling and enchanting means of musical expression, and thus, is given primary importance in the work. I drew my samples from Bulgarian ethnic music, performed live at the Tranzak Club by Irene Markoff and Sofija. In this work, I have also tried to capture the sound of certain acoustic instruments, in spite of the synthetic sound of the computer. To achieve this, the 'ethno-expansion' card on the JV1080 was used.

Duo de concert was written for, and dedicated to, my saxophone teacher, Jean-Guy Brault. It was conceived in the tradition of the French *Pièces de concours*, commissioned annually by the Paris Conservatory for the awarding of the *Premier prix*. Typical of these works is a slow, lyric opening movement, and a concluding fast, highly virtuosic movement - a format to which I adhere in this work. It is atypical, however, for these works to incorporate an electronic component.

My sound material is taken from a number of contemporary saxophone techniques, namely multi-phonics and percussive tonguing, as well as a few sustained gestures, trills, micro-tones, and duet passages.

Angels is in two sections - fallen angels and heavenly angels. The composer has deliberately avoided creating black and white images of good and evil - instead there is a careful blurring of the lines between the two, representative of the complexity of the human soul. The tape part was realized using live sounds, live marimba, several other musical instruments, and a Sequential Circuits Prophet Five synthesizer. The acoustic sounds include speaking voices (provided by Beverley Johnston, Larysa Kuzmenko, Brian Wallace, and the composer), a telephone call, and the sound of a television set being smashed.

Angels was written for Beverley Johnston (who gave its premiere in 1983), and was chosen by the CBC to represent Canada at the 1986 International Rostrum of Composers in Paris

Threshold is a grant project, generously funded by the Ontario Arts Council. I was commissioned to write this piece for clarinetist Maria Gacesa for solo clarinet and tape. The tape part is almost entirely created by audio processing of Maria's voice and her clarinet playing. I took the sound samples as packets of motives which are then developed. The solo clarinet line governs and reacts to the tape part. As it journeys through the life of the piece, the clarinet portrays the personal journey of the artist as she discovers that the thin line between immense joy and sorrow places her at the threshold of her self-discovery.

Six Species of Movement - These six movements were composed individually and gradually edited towards a common goal. Elements of movement are taken on two levels, movement in our memory, and movement in sonic occurrence. To a degree, a dialogue emerges as spatial and directional ideas collide.

A simple idea lies behind *Silhouette* for violin and tape. The live violin is echoed by the tape part, and the tape part is echoed by the violin. Most of the sounds on the tape part are processed audio samples of a recorded violin (thanks Lusiana!). The tape and live instrument never quite line up, creating out-of-sync music phrases or 'silhouettes.' The processed sounds combine with unprocessed samples and the live violin, in a fabric of sound which exploits their common qualities and stark differences.